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**WEST GERMANY AND EAST GERMANY IN ACCORDANCE TO  
THE INTERPRETATION OF THE SIGNS IN  
THE SONG LYRICS OF *OVER DE MUUR* (1984)**

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**ABSTRACT**

This study discusses the lyrics of the song *Over De Muur* by Klein Orkest which was released in 1984. The purpose of this study is to discuss the situation of West Germany and East Germany in 1984 through the interpretation of the meaning of the signs contained in the *Over De Muur* song lyrics. The theory used in this research is the theory of myth by Roland Barthes. First, a selection of words, phrases or sentences is needed as a sign that reflected the state of West Germany and East Germany at that time. Then the analysis continued using the two steps semiosis process; The first is a primary analysis consisting of an analysis of denotative meanings and then in the secondary analysis consists of connotative meanings analysis to identify the myths that contained in the lyrics of *Over De Muur*. The results show that the song *Over De Muur* portrays that West Germany and East Germany have different ideologies, and although they have different ideologies, people in the two countries share a common goals that they both want to unite and are shown through the semantic aspects of the song's lyrics.

**KEYWORDS:** Depiction of West Germany, Depiction of East Germany, Fall of Berlin Wall, *Over De Muur*, Klein Orkest, Germany 1984

**INTRODUCTION**

After the end of World War II in Europe, the State of Germany was divided into four occupation zones. The old capital of Berlin, as the center of the Allied Army Control Council itself is divided into four zones. Although the initial intention of the allied occupation from 1947 was to escort Germany, the arrival of the Cold War caused France, the United Kingdom and the United States to merge their zones into the Federal Republic of Germany (and West Berlin) in 1949, not including the Soviet Union zone that later became the German Democratic Republic (including East Berlin) in the same year. In addition, in line with the requirements of the Yalta Conference in February 1945, the eastern regions of Pomerania and Silesia, as well as half of the south of East Prussia, were given to Poland and half of the north of East Prussia (now known as Kaliningrad Oblast) given to the Soviet Union. (Kitchen, 2006: 323)

The Berlin Wall (German: Berliner Mauer) is a concrete parapet built by the German Democratic Republic (East Germany) which separates West Berlin and East Berlin and other East

German regions. This wall began to be built on August 13, 1961. The Eastern Bloc declared this wall as an "anti-fascist defense wall" that was built to protect its citizens from fascist elements, so that they could form a communist government in East Germany (Kitchen, 2006: 338). Even so, in reality, the wall turned out to be as a buffer to prevent the mounting number of flights of East Berlin residents to the West Berlin region, which is within the territory of West Germany.

This historic event had a significant impact on the world, especially on the European continent. Because these two countries have different cultures based on their respective ideologies, works that illustrated these differences emerged, such as in music or songs. Klein Orkest was one of the bands that described Germany during that period in their song titled *Over De Muur* which was released in 1984. They were a Dutch band consisting of Harrie Jekkers, Chris Prins, Niek Nieuwenhuijsen, Léon Smit, and Henk Jan Heuvelink. The band, founded in 1977, began with a cabaret event called Het Groot Orkest, four of the cabaret members then formed a new band called Klein Orkest. In 1981 they released their first single titled *Laat Mij Maar Alleen*, in 1982 they released their second single entitled *Koos Werkeloos* which became a hitsingle at that time and in 1984 they released the song *Over De Muur* which was on their second album titled *Later is al lang begonnen* (Muziek Encyclopedie.nl, 2019). *Over De Muur* reached tenth position in Nederlandse Top 40 in 1984 and re-entered Nederlandse Top 40 in 1989 when the Berlin wall collapsed (Nederlandse Top 40, 2019). Based on the things mentioned above, the song *Over De Muur* can be considered the greatest work released by the band Klein Orkest.

From Klein Orkest's success with his single *Over De Muur* it can be seen that this song managed to describe the situation of West Germany and East Germany in 1984. Thus, the problem can be formulated, namely how the signs contained in the lyrics of the song *Over De Muur* describe the state of Germany West and East Germany in 1984. From this problem, the writer moves to ask a research question, namely how the process of the signs contained in the lyrics of the song *Over De Muur* describe the situation of West Germany and East Germany in 1984? Based on the research question, this paper aims to describe the process of how the signs contained in the lyrics of the song *Over De Muur* can describe the situation of West Germany and East Germany in 1984. This song is interesting to study because the various diction and images used by the songwriter are quite unique so that they can describe the situation and atmosphere of West Germany and East Germany at that time (1984). This topic can be examined using the theory of myth and mythology put forward by Roland Barthes.

## **LITERATURE REVIEW**

Research on the song *Over De Muur* has been carried out by Pieter-Bas van Wiechen with the title *Die Europäische Welle: De opkomst van popmuziek in je moertaal in Nederland en Duitsland 1960-1984* (Melching, 2003). This study discusses the use of *moedertaal* (mother tongue) in Dutch and German songs from 1960-1984. In this study van Wiechen stated that in the 1950s it was very rare for musicians to sing songs with lyrics in the mother tongue of the musicians themselves, especially in non Anglo-Saxon countries. It was only in the late 1970s and 1980s that many hits were sung in their own language. Van Wiechen questioned why singing in mother tongue was popular in the 1980s. Van Wiechen took his research corpus from Dutch and German pop songs released in the 1980s.

In this study *Over De Muur* was seen as one of the songs that was successfully sung with Dutch lyrics in the early 1980s marked by Klein Orkest getting a recording contract with other Dutch bands such as Doe Maar, Het Goede Doel, Frank Boejen. According to Van Wiechen the development of songs using the mother tongue as the lyrics is divided into three generations. In the first generation there were musicians like Koelewijn and Deutscher who performed protest and cabaret songs in the early 1960s. In the second generation there are people who are already involved in the realm of the pop music industry who are wondering why they don't sing their songs in their native language. In this generation there are groups such as Doe Maar, Bots and Udo Lindenberg.

The song *Over De Muur* was also researched by Philipus Baalman from Universiteit Twente, published in 2007 entitled *Van Mono naar Multi* (Baalman, 2007). This study discusses the automatic VJ (video jockey) software. The purpose of this research is to enrich a musical work (song) with visual information. This study uses poetry, verse, and lines in a song to display visual information that matches the song at the right time in the songs so that it can enhance the experience of enjoying the song.

From these studies the song *Over De Muur* was not used as the main corpus but instead became one of the corpus from the corpus collection found in both studies. Nugraha in *Vijfenveertig Jaar Studie Nederlands in Indonesie* (pages 399-405) examines Islam as a symbol of conflict in the Netherlands (Gustinelly, Yusuf, & Groeneboer, 2016). The corpus of the research is the Islamic community in multicultural life in Dutch society and was examined using the Barthes myth theory. This paper uses Barthes's mythical theory scheme from the study and replaces his corpus with the lyrics of the song *Over De Muur*.

## **THE LYRICS OF THE SONG *OVER DE MUUR* AS SIGN**

To do this research one requires some prior understanding of the corpus to be studied. Based on the title of this research, the object to be investigated is a sign in the form of text lyrics of the song *Over De Muur*, therefore we must comprehend in advance what is meant by the sign. According to Ferdinand De Saussure (1916) sign is a meeting between form (which is reflected in a person's cognition) and meaning (or content, that is understood by humans using the sign). De Saussure uses the terms signifiant (signifier) for the shape of a sign, and signifié (signified) for its meaning. De Saussure and his followers see the sign as something that conjures structure (meaning in the form of links between signifier and signified) and also structured (the results of the process for meaning) in human cognition. De Saussure also said that the sign is arranged in a certain arrangement (juxtaposition) which is called as a syntagmatic arrangement (Hoed, 2014: 15). In terms of language, this arrangement has linear properties so that the meaning can change according to the order of the arrangement.

As one of the semiologists who developed semiology as a method for analyzing culture, Roland Barthes put forward several theories to describe semiotic phenomena in the form of signs in various forms of culture and also in various media. In his book entitled *Mythologies* (1972) he explains how mythology is used as a tool to dissect various forms of signs in the form of writing, drawing, culture and changing the sign (sign) into a new form of sign (signifiant) which eventually becomes myth.

Based on the definition of sign above, song lyrics *Over De Muur* can be categorized as a sign because song lyrics are one form of a sign that is in the form of text and the text has a meaning understood by humans as users of signs and is socially based, bound to social conventions. Therefore, the *Over De Muur* song can be analyzed by the mythical theory by Roland Barthes, which is the development of the *signifié* aspects (signified, "meanings") by language users. In this myth there are denotation and connotation processes. Denotation is the general meaning accepted by the community's convention, while connotation is the result of the development process in the way humans interpret the sign.

Barthes's theory of myths is explained by featuring the concept of connotation, namely the development of *signifié* (signified, "meaning") by the language user. When the connotation becomes solid, it will become a myth, and when a myth becomes stable, it will become an ideology. There are so many cultural phenomena interpreted by connotation, and if the connotation becomes solid then the cultural phenomenon can become a myth, and then become a new ideology and become a new denotation meaning that causes a shift in meaning and values towards the sign. Therefore a meaning is no longer felt by the community as a connotation. (Hoed, 2014: 139). From Barthes' theory of the myth above, a research model was made as can be viewed below, to determine the signified and signifier that would later be used in the process of interpreting the meaning of the signs in the lyrics of the song *Over De Muur*.

To determine the *signifié* dan *signifiant* in this study, Barthes's myth theory is used, describing the process of semiosis into two stages, namely the denotative analysis process which is the primary system or language system showing the existence of R1 (relation) between E1 (expression) and C1 (content), then proceed with the metalanguage process which is the use of language to explain and analyze the objects of language. In this case connotations and myths are metalanguages that describe the lyrics of the song *Over De Muur* as language objects in the form of text. To understand the relationship between the primary process and the metalanguage process, a scheme like the one below is used.

***Scheme 1.1***  
**The process of Barthes's semiosis**

		1. Signifier	2. Signified	
Mythe  (metalanguage)	Primary (language)	3. Sign I. Signifier		II. Signified
		III. Sign		

*Source: Mythologies by Barthes (1957)*

From the scheme above it can be seen that the sign which contains the denotative meaning of a sign can be signifiant or become a new sign that can be developed into connotative and mythic meaning in metalanguage. Denotative analysis will be used throughout the lyrics of the song *Over De Muur*. The denotative meaning to be presented is the result of the description of the song lyrics of *Over De Muur* dissected into the smallest element of meaning, that is into components of meaning (the elements that make up the meaning of a word or lexical element, in this case the words contained in the *Over De Muur* song lyrics ) (Hoed, 2014). After the lyrics of the song *Over De Muur* pass the denotation stage, the next step is to carry out connotative analysis, which is to giving new meaning by the sign user in accordance with the context, background and history of West Germany and East Germany in 1984. After the connotative analysis process is carried out, the following analysis process is the identification of myths that were resulted from the development of connotative meanings. In this study the myth is considered as the meaning or message meant to be conveyed by the songwriter, Klein Orkest, about the situation of West Germany and East Germany in 1984.

### **SONG LYRICS OF *OVER DE MUUR***

To better understand how the process of semiotic myths of Barthes is applied to the lyrics of the song *Over De Muur*, the lyrics of the song *Over De Muur* have been presented below.

#### **Verse 1**

Oost-Berlijn, Unter Den Linden  
Er wandelen mensen langs vlaggen en vaandels  
Waar Lenin en Marx nog steeds op een voetstuk staan

En iedereen werkt, hamers en sikkels  
Terwijl in paradepas de wacht wordt gewisseld  
Veertig jaar socialisme, er is in die tijd veel bereikt

Maar wat is nou die heilstaat als er muren omheen staan  
Als je bang en voorzichtig met je mening moet omgaan  
Ach wat is nou die heilstaat, zeg mij wat is hij waard  
Wanneer iemand die afwijkt voor gek wordt verklaard

#### **Refrain**

En alleen de vogels vliegen van Oost- naar West-Berlijn  
Worden niet teruggefloten, ook niet neergeschoten  
*Over De Muur*, over het ijzeren gordijn  
Omdat ze soms in het westen, soms ook in het oosten willen zijn  
Omdat ze soms in het westen, soms ook in het oosten willen zijn

**Verse 2**

West-Berlijn, de Kurfürstendamm  
Er wandelen mensen langs porno- en peepshow  
Waar Mercedes en Cola nog steeds op een voetstuk staan

En de neonreclames die glitterend lokken  
Kom dansen, kom eten, kom zuipen, kom gokken  
Dat is nou veertig jaar vrijheid, er is in die tijd veel bereikt

Maar wat is nou die vrijheid zonder huis zonder baan  
Zoveel Turken in Kreuzberg die amper kunnen bestaan  
Goed, je mag demonstreren, maar met je rug tegen de muur  
En alleen als je geld hebt, dan is de vrijheid niet duur

**Refrain**

En de vogels vliegen van West- naar Oost-Berlijn  
Worden niet teruggefloten, ook niet neergeschoten  
*Over De Muur*, over het ijzeren gordijn  
Omdat ze soms in het oosten, soms ook in het westen willen zijn  
Omdat er brood ligt soms bij de Gedächtniskirche  
Soms op het Alexanderplein

**ANALYSIS**

To present the results of the analysis of the lyrics of the song *Over De Muur* with Barthes's myth theory, a table like the one below is used, showing the lyrics of the song *Over De Muur* as the Object of Research

The lyrics of the song *Over De Muur* will be divided into several parts, those parts are verses that illustrates East Germany, West Germany, and verses that represent the hopes of the people of East Germany and West Germany to unite Germany.

**ILLUSTRATION OF EAST GERMANY**

*Table 1.1*  
**Verse 1, 1st stanza**

Object of Research	Denotation	Connotation	Myth
<i>Oost-Berlijn, unter den Linden: Er wandelen mensen</i>	East Berlin, under the Linden tree. There are people walking past	The songwriter describes East Germany specifically	The Linden Tree is a tree that is considered to be a



<i>langs vlaggen en vaandels. Waar Lenin en Marx nog steeds op een voetstuk staan.</i>	flags and banners. Where Lenin and Marx stood on the podium.	the city of Leipzig which has the symbol of the Linden tree with people walking under flags and banners. In East Germany Marx and Lenin at the time were still highly praised and this was illustrated by the metaphor of Marx and Lenin standing on the podium.	sacred tree in some Slavic mythologies. The word Linden in Sorbian language is also the word origin of the city's name of Leipzig. Therefore the word Linden is used by the songwriter as a representation of East Germany specifically the city of Leipzig. The flags and banners are an attempt to defend the socialist-communist propaganda in the city of Leipzig. Lenin and Marx on the podium are a metaphor of how Marx and Lenin are highly praised.
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Based on Barthes's myth theory, the sentence *Oost-Berlijn, unter den Linden* has the meaning: East Berlin, under Linden (tree), the word Linden in this sentence refers to a kind of tree that grows in various regions of the world. In various countries in Europe, the Linden tree itself is a symbol of purity and it is also the word origin of the city's name Leipzig in Sorbian language which is a city located in East Germany (Varan, Borlea, Mado, & Szekely, 2015: 239). It is also explained in this stanza how the ideas of Leninism and Marxism still dominate East Germany as of how Leninism and Marxism are added to the East German education curriculum (Kitchen, 2006: 347) in the sentence *Waar Lenin en Marx nog steeds op een voetstuk staan*.

**Table 1.2.**  
**Verse 1, 2nd stanza**

Object of Research	Denotation	Connotation	Myth
<i>En iedereen werkt, hamers en sikkels. Terwijl in paradepas de wacht wordt gewisseld, 40 Jaar socialisme er is in die tijd veel bereikt.</i>	And everyone works, hammers and sickles. While the change of guards takes place in the parade. 40 years of socialism, much has been achieved at that time.	In this stanza East Germany is illustrated as one that holds firmly its socialist-communist ideology depicted by the words hamers en sikkels or hammer and sickle which holds the symbol of the proletarian, the working class and also as a symbol of the socialist-communist ideology.	.Everyone in East Germany works because in East Germany everyone is guaranteed to have work as that is part of the socialist-communist ideology adopted by East Germany.

The second stanza illustrates that people in East Berlin have a guaranteed life with the availability of jobs in East Germany which is ideologically socialist-communist. This was achieved because of the 40-year-old socialist-communist power in East Germany. The sentence *En iedereen werkt* is a brief sentence that explains that in East Germany all social classes in the community have work. The word *hamers en sikkels* in this stanza is a symbol of the socialist-communist ideology which highlights its existence in East Germany.

**Table 1.3.**  
**Verse 1, 3rd stanza**

Object of Research	Denotation	Connotation	Myth
<i>Maar wat is nou die heilstaat, Als er muren omheen staan. Als je bang en voorzichtig met je mening moet</i>	But what is the use of an ideal city if surrounded by walls. If you are afraid and have to be cautious	The word <i>heilstaat</i> or good state is considered an irony because of the encircling wall and how people feel scared and	Seeing as how firm the socialist-communist ideology in the



<p><i>omgaan</i></p> <p><i>Wanneer iemand die afwijkt voor gek wordt verklaard? Ach, wat is nou die heilstaat, zeg mij wat is hij waard, ?</i></p>	<p>in expressing your opinion? When someone deviates is considered crazy? What is the ideal city, tell me whether it is suitable (to be called the ideal city)?</p>	<p>their need to be cautious if they want to express their opinions. Neither does this city tolerate divergences nor diversity .</p>	<p>eastern part of Germany, people feel constrained by the absence of freedom of expression, as well as by the bordering wall with the western part of Germany. As well as with the intolerant attitude towards people who diverge , making the term <i>heilstaat</i> for this city questionable.</p>
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As a whole, this stanza wants to describe East Germany as a country with the state's repressive and authoritarian apparatus. In East Germany civil liberties are severely constrained by limited freedom of opinion as explained in the sentence *Als je bang en voorzichtig met je mening moet omgaan*. In this stanza there is also a repressive attitude towards people who deviate as explained in the sentence *Wanneer iemand die afwijkt voor gek wordt verklaard?* which makes the meaning of *heilstaat* being utopia as an irony.

To briefly see the process of applying Barthes's myth theory to the song lyrics illustrating West Germany, see the scheme below.

*Scheme 2.1*

The process of semiosis in the lyrics of *Over De Muur* which illustrates East Germany

	Primary (language)	1. Signifier  <b>East Germany</b>	2. Signified  <b>East Germany formed post WW II</b>
Myth (metalangua ge)		3. Sign  I. Signifier  <b>East Germany formed post WW II</b>	II. Signified  <b>An authoritarian country with a socialist- communist ideology</b>
	III. Sign  <b>East Germany is a repressive and authoritarian socialist-communist country.</b>		

**ILLUSTRATION OF EAST GERMANY**

*Table 2.1*  
Verse 2, 1st stanza

Object of Research	Denotation	Connotation	Myth
<i>West-Berlijn: de Kurfurstendamm!</i>	West Berlin: Kurfurstendamm!	In this first sentence Kurfurstendamm is considered a symbol of West Germany.	West Germany is the part of Germany that adheres to the capitalist-liberal ideology shown by the
<i>Er wandelen mensen langs porno en peepshow.</i>	People walk past porn and peep shows. Where Mercedes and Cola are still on the podium. And sparkling neon billboards. Let's Dance ! Let's eat ! Let's drink! Let's	Kurfurstendamm is a main road where there are restaurants, shops, hotels and housing. Then this verse describes people walking past porn shows and	Kurfurstendamm street with its shops and is illustrated by pornography and peepshows in the various streets of
<i>Waar Mercedes en Cola, nog steeds op een voetstuk staan</i>			
<i>En de neonreclames, die glitterend lokken:</i>			

<p><i>Kom dansen! Kom eten! Kom zuipen! Kom gokken!</i></p> <p><i>Dat is nou 40 jaar vrijheid, er is in die tijd veel bereikt...</i></p>	<p>gamble! That is freedom for 40 years, much has been achieved at that time.</p>	<p>peepshows which are a sign of the liberation of West Germany from censorship. Liberalism and capitalism in this song are depicted with the word Mercedes symbolizing luxury cars as a sign of luxury and wealth, and also the word Cola as a symbol of capitalist-liberalism.</p>	<p>West Germany. Mercedes is also a symbol of German economic progress that is associated with capitalist-liberal ideology.</p>
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The first stanza of the second verse talks about West Berlin where there is a road called Kurfurstendamm. On that road there are many people who passes to enjoy porn and peepshows (booths for viewing erotic and pornographic images) as a form of freedom found in West Berlin. "*Waar Mercedes en Cola, nog steeds op een voetstuk staan.*" this sentence is in contrast to the phrase "*Waar Lenin en Marx nog steeds op een voetstuk staan.*" found in the first verse, which contrasts the values in West Germany being very different from those in East Berlin, emphasizing Mercedes and Cola as products that symbolize the liberal ideology adopted by West Berlin. Then in the second stanza with *de neonreclames, die glitterend lokken* (neon signs, sparkling keys) inviting people to dance, eat, drink and gamble in West Berlin which is still very closely related to the capitalist-liberal countries where one can easily find them.

**Table 2.1**  
**Verse 2, 2nd stanza**

Object of Research	Denotation	Connotation	Myth
<i>Maar wat is nou die vrijheid, zonder huis, zonder baan?</i>	But what is freedom, without home, without work?	The word <i>vrijheid</i> which means freedom here is questionable, because according to this song freedom cannot be something upheld by West Germany if we do not	Freedom in West Germany is considered as a meaningless freedom in the absence of jobs or homes to live in. West Germany,
<i>Zoveel Turken in Kreuzberg die amper kunnen bestaan.</i>	Many Turks in Kreuzberg find it difficult to survive.		
<i>Goed... je mag</i>	Fine, so you are		

<p><i>demonstreren, maar met je rug tegen de muur</i></p> <p><i>En alleen als je geld hebt, dan is de vrijheid niet duur</i></p>	<p>allowed to demonstrate, but with your back against the wall</p> <p>And only when you have money, freedom is not expensive.</p>	<p>have a home for shelter, nor work to support our daily needs.</p> <p>Kreutzberg is an area in West Berlin which is home to immigrants, one of whom was Turkish immigrants at the time. West Germany does uphold freedom but freedom is not absolute if the right to demonstrate remains restricted. Freedom only applies to people who have abundant wealth.</p>	<p>especially in an area called Kreutzberg, there are many places to live for immigrants, especially immigrants from Turkey. The right to demonstrate is also restricted which causes freedom to not be fully achieved by the people of West Germany. To achieve freedom also requires money because only people who have fortune can feel the true meaning of freedom.</p>
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In the next verse the question "*Maar wat is nou die vrijheid, zonder huis, zonder baan?*" which means "What does freedom mean without home, without work?". This sentence criticizes liberal capitalists who hold the values of freedom but are different from socialist-communists who guarantee housing and work, though there is a right of opinion in West Berlin there is no guarantee of home and work. This sentence also clarifies the gap between the poor and the rich in West Germany. Then there is the sentence "*Zoveel Turken in Kreutzberg die amper kunnen bestaan.*" which illustrates that Kreutzberg is an area with a large Turkish population, indicating that West Berlin is open to foreigners who want to settle in Germany. "*Goed ... je mag demonstreren, maar met je rug tegen de muur*" has the meaning of being allowed to demonstrate but you are in a situation where you are cornered, in the sentence *maar met je rug tegen de muur* (but with your back to the wall) which indicates freedom in this case relatively meaning. "*En alleen als je geld hebt, and is de vrijheid niet duur.*" (And if you have money, freedom is not expensive) in this sentence there is also a critique of capitalist-liberal ideology which seems to provide freedom when in actuality only rich people who have that freedom.

To explain the process of applying Barthes's myth theory to the song lyrics describing West Germany, see the scheme below.

**Scheme 2.1**

**The process of semiosis in the lyrics of *Over De Muur* which illustrates West Germany**

	Primary (language)	1. Signifier <b>West Germany</b>	2. Signified <b>West Germany formed after World War II</b>	
Myth  (metalanguage)		3. Sign I. Signifier <b>West Germany formed after World War II</b>		II. Signified <b>A country with a capitalist- liberal ideology that prioritizes freedom</b>
		III. Sign <b>West Germany is a capitalist-liberal country that upholds freedom</b>		

## HOPE OF THE GERMAN PEOPLE TO UNITE

*Table 3.1*  
Chorus 1

Object of Research	Denotation	Connotation	Myth
<p><i>En alleen de vogels vliegen van Oost- naar West-Berlijn.</i></p> <p><i>Worden niet teruggefloten, ook niet neergeschoten.</i></p> <p><i>Over De Muur, over het IJzeren Gordijn,</i></p> <p><i>Omdat ze soms in het westen soms ook in het oosten willen zijn.</i></p>	<p>And only birds fly from East Berlin to West Berlin. Nonw were bown nor was shot . Past the wall, past the iron curtain. Because sometimes they want to be in the West and sometimes they want to be in the East.</p>	<p><i>Vogels</i>, which means birds in this stanza can be considered as a metaphor of people who want to go from East Berlin to West Berlin because according to them West Berlin has freedom that is not found in East Berlin so it making them want to move to West Berlin. They also want to be like birds that easily pass through the Berlin wall without being captured or fired on.</p>	<p>East Berliners want to move to West Berlin because they want the freedom that can be found in West Berlin. This is illustrated by the word <i>vogels</i> which means birds that can freely fly here and there. In this <i>chorus</i> the songwriter implicitly hopes for the unification of West Germany and East Germany shown in the phrase "<i>Omdat ze soms in het westen soms ook in het oosten willen zijn.</i>" Which means that Germans want to be on both sides of the Berlin Wall.</p>

"*En alleen de vogels vliegen van Oost- naar West-Berlijn.*" In this sentence *de vogels* (birds) acting as subjects are described as the only creatures that can freely fly to either side of West Berlin and East Berlin. "*Worden niet teruggefloten, ook niet neergeschoten*". This sentence explains more about *de vogels* (the birds) freely flying to West Berlin and East Berlin which are neither blown off (*teruggefloten*) nor shot (*neergeschoten*) like those who try to cross to the other side of the Berlin wall. "*Over De Muur, over het IJzeren Gordijn,*" In this sentence there is a

metaphor *IJzeren Gordijn* which means iron curtain. The iron curtain in this case is a concept that symbolizes the ideological and physical boundaries which divided Europe into two separate regions from the end of World War II in 1945 to the end of the Cold War in 1991. In this case the iron curtain borders West Berlin and East Berlin which different ideology. "*Omdat ze soms in het westen soms ook in het oosten willen zijn*". This sentence explains more about de vogels who sometimes want to be on the west side and east side of Berlin.

**Table 3.2**  
**Chorus 2**

Object of Research	Denotation	Connotation	Myth
<p><i>En de vogels vliegen van West- naar Oost-Berlijn.</i></p> <p><i>Worden niet teruggefloten, ook niet neergeschoten.</i></p> <p><i>Over De Muur, over het IJzeren Gordijn,</i></p> <p><i>Omdat ze soms in het oosten soms ook in het westen willen zijn.</i></p> <p><i>Omdat er brood ligt soms bij de Gedachtniskirche, soms op het Alexanderplein!</i></p>	<p>And the birds fly from West Berlin to East Berlin. Not blown off and not shot. Over the wall, past the Iron Curtain. Because they want to be in the East and also in the west. Because there is bread in the Gedachtniskirche, and also in Alexanderplein.</p>	<p>In this chorus the word <i>vogels</i>, which means birds, in the context of this song symbolizes the desired freedom of the people of West and East Germany to be able to freely 'fly' to both sides of the Berlin wall.</p>	<p>People in West and East Germany actually want to visit each of the regions because in the German society there is the desire to unite Germany.</p>

Based on the results of the analysis above using the myth theory of Roland Barthes, the lyrics of the song *Over De Muur* have messages to be conveyed by Klein Orkest. From the lyrics of the song *Over De Muur* there are denotative, connotative, and mythical meanings. In this case the myth is a semiotic stage that can be used as a message to be conveyed by the song writer. Therefore the analysis results from the above table can be summarized as the core of the song *Over De Muur*. The essence of this song is that West Germany and East Germany have their respective advantages and disadvantages. The people of West Germany and East Germany want to unite West Germany and East Germany but are separated by differences in ideologies adopted by each region.



East Germany adheres to a socialist-communist ideology that has guarantees in terms of work and residence but has very restrictive regulations regarding expression and opinion. West Germany which adheres to the liberal-capitalist ideology has freedom but does not guarantee its people to have jobs and housing .

Since 1990 until now Germany is a country that has been successfully reunited with various efforts from the government and the German people themselves. One of those people who had been influential in the reunification process of West Germany and East Germany was Hans-Dietrich Genscher who at the time of the reunification of Germany served as Germany's Foreign Minister. Genscher believes that Europe can unite with the same goals and also with the need for cooperation between the West and East Blocs. The German Reunification event in 1990 was one of the most influential events in Europe at the time because it undermined the boundaries of territorial division based on two different ideologies namely the capitalist-liberal German Federal Republic and the socialist-communist German Democratic Republic.

After West Germany and East Germany united in 1990, one sees advancements happening in Germany such as the development of the industrial sector in some southern parts of East Germany such as the Thuringia and Saxony regions. Living standards and economic equality in both parts of Germany have also increased since the union of West Germany and East Germany which can be seen from the growth of Gross Domestic Product of the federation which has reached 70 percent compared to the Gross Domestic Product of the old federation countries which only reached 44 percent (Zawilska- florczuk & Ciechanowicz, 2011: 54).

Although on October 3, 1990 Germany was officially reunited, Germany still has some political, social and economic problems that continued after the union of Germany in 1990. Based on a journal published by *Ośrodek Studiów Wschodnich* from Warsaw, Poland entitled *One Country, Two Societies? Germany twenty years after reunification* (Zawilska-florczuk & Ciechanowicz, 2011: 73) it was explained that Germany until now has not been able to really unite due to differences that appear in society such as views on stereotypes, thought patterns, and interpretations of history of West Germany and East Germany until 1989.

## CONCLUSION

Lyrics of the *Over De Muur* song can be categorized as a sign because the lyrics of the song has a *signifié* dan also *signifiant*. This song also has denotative and connotative meanings so it is suitable to be examined using the theory of myth and mythology of Roland Barthes. In using this theory, several processes of semiosis are used, namely the process of denotation, connotation, and finally the process of identification of myths. The myths referred to here are messages and whatever the songwriter, in this case Klein Orkest, wanted to convey or describe. .

Based on the results of the above analysis it can be concluded that the lyrics of the song *Over De Muur* were able to describe the situation of West Germany and East Germany at that time. This song can provide a description of West Germany and East Germany through its song lyrics by processing the text of this song using the process of denotation semiosis which gives a literal meaning to the song's text, then by using the process of connotation semiosis which gives context to this text by considering the background, history and the state of West Germany and East Germany in 1984.

This song describes East Germany in its first Verse . In this song East Germany is described as a country that has a communist ideology. The socialist-communist ideology in East Germany is illustrated by the belief of Marxism and Leninism that continues to be strong. East Germany, which is socialist-communist, is described as having guarantee for work and a place to live, but in this country there are restrictions on expressing opinions and are also described as a country intolerant of divergences and diversity s in the East German society.

In the second verse there is an illustration of West Germany. West Germany is depicted as a country that embraces capitalist-liberalism so that many symbols such as porno en peepshow, Mercedes, and Cola are used as symbols that describe capitalist-liberalism in West Germany. West Germany is described as a country that has freedom of opinion and recognizes the rights of private ownership, unlike East Germany which does not recognize these things. But in this second verse West Germany is also described as a country that cannot guarantee its people to have a job or a place to live. And also in this section it is illustrated that freedom of opinion is not an absolute freedom which causes limited space to express opinions freely.

In the chorus of this song, it is explained how the people of these two countries want the unity of the German state. They want the freedom to be able to cross to the other side of the Berlin wall like *vogels* or birds that are used as a symbol of hope from the people of these two countries. In this chorus it is also explained that each of these countries has their own advantages and disadvantages.

This song can voice the hopes of the people from both parts of Germany. This song is also able to capture the spirit of the era at that time who wanted peace and unity after the war that raged in various parts of the world. The lyrics of this song came true when five years after the song was released Germany actually officially united under the banner of the Federation of the Republic of Germany.

What the writer also found in this study is that there are few symbols that describe East Germany compared to West Germany. Because of the limitations in the purpose of this study, the writer cannot examine the symbols that describe West Germany and East Germany specifically. Suggestions for further research examining the song *Over De Muur* is to compare between West Germany and East Germany based on the symbols contained in the lyrics of the song's lyrics.

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